

VALSE CAPRICE.

MORCEAU BRILLANTE.

HARP.

by

JOHN CHESHIRE.

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VALSE CAPRICE.

MORCEAU BRILLANTE.

JOHN CHESHIRE.

HARP.

Moderato.

f vibrato

Bb. *Db.* *Fix F#.*

Cadenza brillante

cres *cen* *do.*

Ab. *vivo.*

F#.

8

ff glissando *a tempo*

3

Tempo di Valse.

First system of musical notation. The treble staff begins with a *ff* dynamic marking. The bass staff has a *p cantabile.* marking. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The system includes a triplet of eighth notes in the treble staff.

Second system of musical notation. The treble staff continues the melody with various ornaments and slurs. The bass staff continues the accompaniment with a steady eighth-note pattern.

Third system of musical notation. The treble staff features a *poco rit.* marking. The bass staff has a *a tempo Eb.* marking. The system includes a *Gb.* marking in the bass staff.

Fourth system of musical notation. The treble staff includes *Eb.* and *Db.* markings. The bass staff continues the accompaniment with a steady eighth-note pattern.

Fifth system of musical notation. The treble staff includes a *sost.* marking. The bass staff includes a *(C#)* marking. The system concludes with a final chord in the treble staff.

First system of musical notation. The treble clef staff features a series of eighth-note chords, some beamed together, with a *p delicato.* marking. The bass clef staff provides a harmonic accompaniment with sustained chords. A handwritten '2' is visible below the bass staff.

Second system of musical notation. The treble clef staff includes a triplet of eighth notes marked with a '3' and a '+' sign. The bass clef staff continues with sustained chords. A handwritten '2' is visible below the bass staff.

Third system of musical notation. The treble clef staff shows a melodic line with a triplet of eighth notes marked with a '3' and a '+' sign. The bass clef staff features a melodic line with a 'G \flat ' marking. A handwritten '2' is visible below the bass staff.

Fourth system of musical notation. The treble clef staff begins with a triplet of eighth notes marked with a '3' and a '+' sign. The bass clef staff includes a melodic line with a 'L.H. (F \sharp)' marking and a 'cresc.' (crescendo) marking. A handwritten '2' is visible below the bass staff.

Fifth system of musical notation. The treble clef staff features a series of chords with a '2 1 +' marking. The bass clef staff includes a melodic line with 'E \flat .' and 'D \flat .' markings. A handwritten '2' is visible below the bass staff.

First system of musical notation. The treble staff (L.H.) contains a series of chords and melodic lines, with a forte (*f*) dynamic marking. The bass staff (R.H.) contains a series of chords and melodic lines, with a (C#) marking. The system is divided into two measures by a double bar line.

Second system of musical notation. The treble staff (L.H.) contains a series of chords and melodic lines, with a forte (*f*) dynamic marking. The bass staff (R.H.) contains a series of chords and melodic lines, with a *Fix Gb. Brillante marcato* marking. The system is divided into two measures by a double bar line.

Third system of musical notation. The treble staff (L.H.) contains a series of chords and melodic lines, with a forte (*f*) dynamic marking. The bass staff (R.H.) contains a series of chords and melodic lines, with an Eb. marking. The system is divided into two measures by a double bar line.

Fourth system of musical notation. The treble staff (L.H.) contains a series of chords and melodic lines, with a forte (*f*) dynamic marking. The bass staff (R.H.) contains a series of chords and melodic lines, with a Gb. marking. The system is divided into two measures by a double bar line.

Fifth system of musical notation. The treble staff (L.H.) contains a series of chords and melodic lines, with a forte (*f*) dynamic marking. The bass staff (R.H.) contains a series of chords and melodic lines, with a *Fb. p* marking. The system is divided into two measures by a double bar line.

Marcato il tema.

First system of musical notation. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff has a lower melodic line. The key signature is three flats (B-flat, E-flat, A-flat). The tempo/mood is marked *p* and *cantabile*. There are two measures in this system.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a lower melodic line. The key signature is three flats. The tempo/mood is marked *p* and *cantabile*. There are two measures in this system.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a lower melodic line. The key signature is three flats. The tempo/mood is marked *p* and *cantabile*. There are two measures in this system.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a lower melodic line. The key signature is three flats. The tempo/mood is marked *p* and *cantabile*. There are two measures in this system.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a lower melodic line. The key signature is three flats. The tempo/mood is marked *Brillante*. There are two measures in this system.

First system of musical notation. The treble clef staff features a melodic line with a long, sweeping slur. The bass clef staff provides harmonic support. The key signature is three flats (B-flat, E-flat, A-flat). The tempo/mood is indicated as *mf cresc.* (mezzo-forte, crescendo). A specific chord is labeled "Fix Cb." (Fixed C-flat).

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff includes several chords labeled: F# (F-sharp), D# (D-sharp), Gb (G-flat), Db (D-flat), Fb (F-flat), and rit. (ritardando). The key signature remains three flats. The tempo/mood is indicated as *ff* (fortissimo).

Third system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff includes a chord labeled (B#) (B-sharp). The key signature remains three flats. The tempo/mood is indicated as *a tempo* and *p* (piano).

Fourth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff includes chords labeled: F# (F-sharp), Bb (B-flat), Ab (A-flat), and (F#) (F-sharp). The key signature remains three flats. The tempo/mood is indicated as *Marcato il basso* (Marked the bass).

Fifth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff includes chords labeled: F# (F-sharp), Cb (C-flat), Ab (A-flat), (F#) (F-sharp), Fb (F-flat), and Gb (G-flat). The key signature remains three flats.

Handwritten: *4 here*

First system of musical notation. Treble and bass staves. Chords: Gb., Db. Dynamics: *sf*. Performance instruction: *marcato il basso*. Fingering: 1 2 3.

Second system of musical notation. Treble and bass staves. Chords: Ab., Db., Fb., Db. Dynamics: *ff*. Performance instruction: *sost.*

Handwritten: *Chord of 2*
Chord
8/13
2/13

Third system of musical notation. Treble and bass staves. Dynamics: *p scherzando*, *pp N.S.B.*

Fourth system of musical notation. Treble and bass staves. Chords: Ab., Db.

Fifth system of musical notation. Treble and bass staves. Chords: Fb., Db., Db.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of six measures. The first measure shows the vocal melody and piano accompaniment. The second measure has a vocal melody and piano accompaniment, with a "Fix D#" instruction. The third measure has a vocal melody and piano accompaniment, with "R.H." and "L.H." instructions. The fourth measure has a vocal melody and piano accompaniment, with "R.H." and "L.H." instructions. The fifth measure has a vocal melody and piano accompaniment, with "R.H." and "L.H." instructions. The sixth measure has a vocal melody and piano accompaniment, with "R.H." and "L.H." instructions.

Handwritten musical score for "Pavane" by Debussy, Op. 90, No. 1. The score is on aged, yellowed paper and features a treble and bass staff. The key signature is B-flat major (two flats). The piece begins with a treble staff entry, followed by a section marked "Played." with a treble staff entry. The music is written in a simple, elegant style with many beamed eighth and sixteenth notes. The piece concludes with the instruction "molto dim." (molto diminuendo).

Allegretto

pp

poco

Zeffiroso.

riten.

ppp a tempo poco meno mosso

pp

pp

pp

Ct.

D#.

Played.

Musical score for the second system of "L'Espresso" by Debussy. The system includes a piano (p) and a left hand (L.H.) part. The piano part features a melodic line with a crescendo leading to a fortissimo (ff) section, marked "riten." and "Cb. Fb. Gb. ppp". The L.H. part has a descending line marked "L.H." and "Etouffè."

Piu lento

pp *dim.*

pp *Cadenza ad lib.* *Silence.* *D \flat . F \sharp .* *1 2 3 2 1 +* *L.H.* *rit.* *C \sharp . G \flat .* *p*

A tempo Imo *R.H.* *L.H.* *D \sharp .* *L.H.*

p scherzando

Db. *Db.*

First system of musical notation. Treble and bass staves. Key signature: two flats (B-flat, E-flat). The treble staff begins with a triplet of eighth notes. The bass staff has a melodic line. A dynamic marking *pp dolente* is present in the third measure. Chord symbols $G\flat$ and $D\flat$ are indicated above the treble staff in the third and sixth measures respectively.

Second system of musical notation. Treble and bass staves. The treble staff features a triplet of eighth notes. The bass staff continues the melodic line. Chord symbols $G\flat$ and $F\flat$ are indicated above the treble staff in the second and fifth measures respectively.

Third system of musical notation. Treble and bass staves. The treble staff has a triplet of eighth notes. The bass staff has a melodic line. Performance markings include *accelerando*, *e*, *molto*, *cresc.*, *Ch.*, and *sost.* Chord symbols $C\flat$ and $C\sharp$ are indicated above the treble staff in the third and fifth measures respectively.

Fourth system of musical notation. Treble and bass staves. The treble staff has a triplet of eighth notes. The bass staff has a melodic line. Performance markings include *f* and *animato*. Chord symbols $G\flat$ and $C\flat$ are indicated above the treble staff in the second and fourth measures respectively.

Fifth system of musical notation. Treble and bass staves. The treble staff has a triplet of eighth notes. The bass staff has a melodic line. Performance markings include *ff glissando.* Chord symbols $F\sharp$ and $C\flat$ are indicated above the treble staff in the second and fourth measures respectively.

Handwritten notes: *Bis*, *Oct*, *pesante.*, *cresc.*, *animato.*

Chord markings: *G₄*, *E₄*, *E_b*, *D_b*, *C_b*, *G_b*, *D_b*, *C_b*, *B_b*, *D_b*.

The musical score is for a harp piece titled "CHESHIRE. Valse Caprice. Harp." It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in blue ink include "Bis" and "Oct" in the third system, "pesante." and "cresc." in the fourth system, and "animato." in the sixth system. Chord markings are present at the end of several systems: *G₄* at the end of the second system, *E₄*, *E_b*, and *D_b* at the end of the fourth system, and *C_b*, *G_b*, *D_b*, *C_b*, and *B_b* at the end of the sixth system.

First system of musical notation. The treble clef staff contains a series of chords and arpeggios. The bass clef staff contains a single note. Handwritten annotations include "Cb" in the treble staff and "Db. Bb." in the bass staff. The system concludes with a measure marked "G♭. riten. B♭.".

Second system of musical notation. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff contains a series of chords. Handwritten annotations include "ff molto animato" and "Fix C#" in the treble staff, and "(Aq.)" in the bass staff.

Third system of musical notation. The treble clef staff continues the melodic line with a slur and a fermata. The bass clef staff contains a series of chords. Handwritten annotations include "Aq." and "sf" in the bass staff.

Fourth system of musical notation. The treble clef staff contains a series of chords and arpeggios. The bass clef staff contains a series of chords. Handwritten annotations include "R.H." and "L.H." above the treble staff, and "Ab.", "C#", "G#", and "E#" below the bass staff. The system concludes with a measure marked "ff glissando".

Fifth system of musical notation. The treble clef staff contains a series of chords and arpeggios. The bass clef staff contains a series of chords. Handwritten annotations include "loco." above the treble staff, "fff" and "8" above the bass staff, and "ff" below the bass staff. The system concludes with a measure marked "C#".

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PARISH.		
a Fantasia, dedicated to Thalberg	5	0
b Introduction and variations on a favourite Air of Bellini	4	0
c Marche favorite du Sultan	2	6
d Twelve favourite airs	3	0
APTOMMAS.		
WELSH MELODIES:		
1. The rising of the sun	2	6
2. Of noble race was Shenkin	2	6
3. Ap Shenkin	2	6
4. Poor Mary Anne	2	6
5. Love's fascination	2	6
6. Sweet Richard	2	6
b Aptommas's polka	3	0
BELLOTTA, F.		
b Galop brillant	2	6
b Il trovatore. Fantaisie sur l'opéra de Verdi	3	6
BOCHSA, N. C.		
b LE MÉNESTREL ITALIEN. Dix Morceaux, courts et brillants:		
1. Di Pescatore and Ama tua madre (Lucrezia)	2	6
2. O divina Agnese (Beatrice di Tenda)	2	6
3. Com'è bello (Lucrezia Borgia)	2	6
4. Meco & Voga voga luna (La Straniera)	2	6
5. March & Pas redoublé (Saffo)	2	6
6. Voga, voga, & Sogno talor (Parisina)	2	6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini)	2	6
8. Ah! tu sei (Parisina)	2	6
9. Quanto è bello (L'elisire d'amore)	2	6
10. Io l'udia (Torquato Tasso)	2	6
b Récitations pour les Harpistes de toutes les forces:		
1. My own blue bell	2	6
2. The bridal ring	2	6
3. The Prince of Wales' march	2	6
4. March in the old Irish style	2	6
5. Souvenir à l'Ecosaise	2	6
6. The wild white rose	2	6
7. Rondo à la villageoise	2	6
8. L'invitation à la polka	2	6
9. Le moulinet	2	6
10. Welch polka	2	6
b RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:		
1. Planxty Kelly and The woman	2	6
2. Nancy Dawson and Savourneen Deelish	2	6
3. Sly Paddy and The Moreen	2	6
b Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books	4	0
b PRÉPARATION A L'ÉTUDE. 200 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books	3	0
b EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 2 books	7	6
b ELÉGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions.	10	0
b TASTEFUL EXERCISES ON A FAVOURITE MELODY by Bishop, being the first class of the Appendix to the general course of instructions	5	0
b THE PUPIL'S COMPANION. Forty progressive studies. 4 books each	4	0
b TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys.	5	0
b A te diro (Roberto Devereux). Transcription	3	0
b A temple to friendship (T. Moore). Variations	3	0
b Cease your funning. Fantasia and variations	4	0
b Cease your funning. (Variations as sung by Mrs. Salmon)	2	6
b Grand military march	2	6
b Grand parade march	2	6
b L'encouragement. Simple melodies arranged in a most easy style	2	6
b Partant pour la Syrie. Fantaisie martiale	4	0
b Petit souvenir (Tyrolienne de Guillaume Tell)	2	6
b Tartar divertimento (introducing the Tartar drum)	2	6
b The celebrated Rossignol waltz	1	6
b The last new French march	2	6
b Weber's last waltz. Grand and brilliant variations	5	0
CHATTERTON, FREDERICK.		
b Amor! possente nome. Petite fantaisie	3	0
b L'horloge des Tuileries. Petit amusement	3	0
b Le carnaval de Venise. Morceau fantastique	5	0
b The dawn of spring. Easter piece	3	0
CHATTERTON, J. BALSIR.		
Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement.		5
A SELECTION OF HIS FAVOURITE COMPOSITIONS:		
1. Annie Laurie. Scotch melody. Transcribed	3	0
2. Auld Robin Gray. Scotch melody. Transcribed	3	0
3. Bardic relics, No. 1. Sweet Richard	3	0
4. Bardic relics, No. 2. Nos galan	3	0
5. Bardic relics, No. 3. Llandoverly and Serch hudol	3	0
6. Bardic relics, No. 4. Of noble race was Shenkin	3	0
7. Beauties of Irish melody. Savourneen deelish and Kate Kearney	3	0
8. Bridal march	2	6
9. Chant des Croates (J. Blumenthal)	3	0
10. Don Pasquale. Fantasia	3	0
11. Gems of Irish melody, No. 1	2	0
12. Gems of Irish melody, No. 2	2	0
13. God save the Queen. Variations	3	0
14. Gondolier row. Variations	3	0
15. Grand American march	3	0
16. Il trovatore (The prison scene)	2	6
17. Kathleen Mavourneen and Dermot astore	3	0
18. L'elisire d'amore. Fantasia	3	0
19. La gitana. The new cachucha	2	6
20. Les noces. Fantasia, introducing Danish air	3	0
21. Relics of Wales (Three Welsh airs)	3	0
22. Rousseau's dream. Capriccio	3	0
23. The bloom is on the rye (Bishop)	3	0
24. The light of other days (Balfie)	3	0
25. The old house at home (Loder)	3	0
26. Victoria march (introducing "The brave old oak")	3	0

CHIPP, T. P.		
b I love but thee (T. Moore). Introduction and variations	3	0
DUSSEK, O. B.		
b THE HARPISST'S FRIEND. A series of popular melodies:		
1. Merch Megan	1	0
2. The rising of the lark	1	0
3. March of the men of Harlech	1	0
4. Lilla's a lady	1	0
5. Savourneen deelish	1	0
6. La rosa waltz	1	0
GODEFROID, FELIX.		
b Lucrezia Borgia. Fantasia on Donizetti's opera	4	0
b Norma. Fantasia on Bellini's opera	4	0
HOLST, GUSTAVUS VON.		
b "ETRENNES AUX DAMES." Select airs, &c.:		
1. True love. German air	2	6
2. Le vaillant troubadour	2	6
3. The farewell of Raoul de Coucy	2	6
4. Le départ du jeune Grec	2	6
5. Adolphe. German air	2	6
6. German Waltzes	2	6
7. Ye banks and braes o' bonny Doon	2	6
8. What beauties does Flora disclose. Scotch air and a Quick march	2	6
9. Stanco di pascolar. Venetian air	2	6
10. Di piacer (La gazza ladra)	2	6
HUNT, W. R.		
b The blue bells of Scotland. Introduction and variations	3	0
LABARRE, THEODORE.		
b Non più mesta. Fantasia on Rossini's air	3	0
b The last rose of summer. Variations	2	6
b There is no home like my own. Variations	2	6
MEYER, F. C.		
b Auld Robin Gray. Divertimento	3	0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing")	4	0
OBERTHÜR, CHARLES.		
b Op. 25. Addio, mia vita, addio! Barcarolle	2	6
b Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original	6	0
b Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera	3	0
b Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi	7	0
b Op. 29. La mélancolie de F. Prume. Transcription	2	6
b Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie	5	0
b Op. 51. La belle Emmeline. Impromptu	3	6
b Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:		
1. La cascade	3	6
2. La coquette	2	0
3. La consolation	3	0
b Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:		
1. Adelaide	3	0
2. The first violet	2	0
3. Zuleika	2	0
4. Cooling zephyrs	2	0
5. The huntsman, soldier, and sailor	2	6
6. A ride I once was taking (Trab, trab)	2	6
7. My harp now lies broken (Maid of Judah)	3	0
8. My heart's on the Rhine	3	0
9. From the Alp the horn resounding	3	6
10. With sword at rest (The standard bearer) Lindpaintner	2	0
11. When the swallows fly towards home (Agathe)	2	0
12. Oh! wert thou mine for ever	2	0
b Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:		
1. Ye flow'rets that to me she gave	1	6
2. Praise of tears	1	6
3. Norman's Gesang	1	6
b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:		
1. Streamlet cease	3	0
2. Forth I roam	2	0
3. If o'er the boundless sky	2	0
b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:		
1. Bâle	3	6
2. Zurich	3	6
3. St. Gallis	3	6
b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:		
1. Grace	2	6
2. La fontaine	3	0
3. Si oiseau j'étais	2	0
b Op. 106. Three characteristic melodies:		
1. Wenn ich ein Vöglein wär	3	0
2. Lisple Laute, lisple linde	3	0
3. Virgo Maria (O Sanctissima)	3	0
b Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:		
1. Repose	2	0
2. Sorrow and relief	2	6
3. Cradle song	2	6
b Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)	6	0
b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer	2	6
b Op. 121. Trois morceaux caractéristiques:		
1. La gitana	3	0
2. Mélodie mazurque	3	0
3. La gazelle	3	0
b Op. 127. Sacred melodies:		
1. Martin Luther's hymn	2	6
2. Old hundredth psalm	2	6
3. Before Jehovah's awful throne	2	6
4. Airs from "The creation" (Haydn)	4	0
5. Vital spark of heavenly flame	2	6
6. Agnus Dei (Mozart)	2	6
b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):		
1. Nobles seigneurs. Cavatine du page	2	0
2. A ce mot tout s'anime. Air de Marguerite	2	0

OBERTHÜR, CHARLES—continued.		
b Op. 129. "ÆOLIAN CHORDS." Three melodies:		
1. Gems of the crimson-coloured even	2	6
2. She was a creature strange as fair	2	6
3. 'Tis sweet when in the glowing west	2	6
b Op. 132. Nereides. Sketch	3	0
b Op. 142. L'invitation del gondoliere. Sketch	2	6
b Op. 144. Il trovatore. Fantasia on Verdi's opera	4	0
b Op. 146. La traviata. Souvenir de l'opéra de Verdi	3	0
b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed		
1. Ah! che la morte	Trovatore	
2. Il balen del suo sorriso	Trovatore	
3. Si la stanchezza	Trovatore	
4. Stride la vampa	Trovatore	
5. La mia letizia	I Lombardi	
6. La donna è mobile	Rigoletto	
7. Parigi, o cara	Traviata	
8. Ah, fors'è lui	Traviata	
9. Di Provenza il mar	Traviata	
10. Libiamo (Brindisi)	Traviata	
11. Ernani involami	Ernani	
12. Va pensiero	Nabuco	
b Op. 158. "SEASIDE RAMBLES." Four musical sketches:		
1. Sea nymphs	2	0
2. Murmuring waves	2	0
3. My bark glides through the silver wave	2	0
4. Water sprites	2	0
b Op. 159. Andalusia. Bolero brillant	4	0
b Op. 166. The keel row. Fantasia	4	0
b Op. 167. Santa Lucia. Neapolitan air	4	0
b Op. 170. Un ballo in maschera. Fantaisie	4	0
b Songs without words:		
1. Dans ces instants où l'âme pense	2	0
2. Ich denke dein, wenn durch den Hain der Nachtigallen	2	0
3. Eilende Wolken, Segler der Lüfte	2	0
4. Emeina	2	0
5. Selige Tage	2	0
6. Nahegefühl	2	0
7. Adieu, charmant pays de France	3	0
8. For I, methinks, till I grow old	3	0
9. L'air est doux, le ciel est beau	2	6
10. Ange aux yeux bleus	2	6
11. We rove among the roses	2	6
12. Au bord du Rhin	2	6
13. Au bord de la Lahn	2	6
14. Au bord de la Nahe	2	6
15. Au bord du Neckar	2	6
16. Auf leichtem Zweig	2	6
17. Ah! he not sad	2	6
18. Remind me not	2	6
b "VOYAGE LYRIQUE." Twenty-four National Airs	each	3
1. Norway	13. Romagna	
2. Sweden	14. Naples	
3. Denmark	15. Spain	
4. Russia (God save the Emperor)	16. Portugal	
5. Prussia	17. Switzerland	
6. Prussia	18. France (La Marseillaise)	
7. Poland	19. France (Les Girondins)	
8. Saxony	20. Belgium	
9. Bavaria	21. Holland	
10. Austria (Haydn's hymn)	22. England (Rule Britannia)	
11. Hungary	23. America (Hail Columbia)	
12. Sardinia	24. England (God save the Queen)	
STELL, W. H.		
b My lodging is on the cold ground (variations)	1	0
STREATHER, WILLIAM.		
b Deh vieni alla finestra. Serenade from Don Juan	2	6
b Home, sweet home, of Thalberg, transcribed	5	0
TAYLOR, GERHARD.		
b Com'è gentil (Don Pasquale). Transcription	2	6
b Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters)	3	0
b Two favourite Irish melodies (Coolin and The minstrel boy). Variations	3	0
b Rigoletto. Fantasia on Verdi's opera	5	7
THOMAS, JOHN.		
b WELSH MELODIES. Transcribed:		
1. The ash grove	1	0
2. The bells of Aberdovey	3	0
3. Sweet melody, sweet Richard	2	6
4. The rising of the sun	3	0
5. The march of the men of Harlech	3	0
6. Riding over the mountain (original melody by J. Thomas)	3	6
7. The plain of Rhuddlan	3	6
8. Love's fascination	3	6
9. The rising of the lark	1	6
10. The camp (Of noble race was Shenkin)	3	0
11. Megan's daughter	1	6
12. The minstrel's adieu to his native land (original melody by J. Thomas)	3	0
13. Watching the wheat	1	0
14. New year's eve	3	0
15. David of the white rock, or The dying bard to his harp	3	0
16. Over the stone	1	0
17. The miller's daughter	1	0
18. Come to battle	3	0
19. All through the night	3	0
20. The blackbird	3	0
21. The dawn of day	3	0
22. Britain's lament	3	0
23. Black Sir Harry	3	0
24. The departure of the king	3	0
b La source. Caprice of J. Blumenthal, transcribed	4	0
b The harmonious blacksmith, of Händel, transcribed	2	6
WRIGHT, T. J.		
b Caledonian Fantasia, introducing favourite Scotch melodies	4	0
b Com'è gentil (Don Pasquale). Fantasia	2	6
b Deh calma oh ciel (Otello). Transcription	2	6
b Fra poco a me ricovero (Lucia). Arrangement	1	0